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ABSTRACT

One of the goals of the Oral Literature Workshop was to point out to parents the "humanizing" experience that can be found in folk literature and to suggest some ways of using this literature in the lives and development of the child. This report of the Workshop contains: the workshop summary, reading aloud to children, some techniques for the story-reader, story-telling, a selected list of titles to be used with ages 3-5 and 5-7, national origins of selected folk literature, visual and auditory aids for oral literature, parent participation, and an inventory of children's literary background. The workshop ended with participants being alerted again to using a book to share an experience with a young child. (Author/NH)

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The Child's Literary Heritage

Folk and Fairy Literature

A Workshop in Oral Literature

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THE CHILD'S LITERARY HERITAGE

FOLK AND FAIRY LITERATURE

A Workshop

for

Parents and Students

in the

Early Childhood Library Specialist Program

School of Library Science

July 6-7, 1972 and Follow-ups

Directed by

Tommie M. Young

with

Mary Jo Howard

Consultant

T. M. Young, Editor

North Carolina Central University

Durham, North Carolina

The Workshop was made possible
by a grant from the Carnegie Corporation
of New York.

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Table of Contents

	Page
Setting the Stage	i
Workshop Summary	1
Reading Aloud to Children	7
Some Techniques for the Story-Reader	9
Story-telling	11
A Selective List of Titles to be Used with Ages 3-5 and 5-7	13
National Origins of Selected Folk Literature	15
Visual and Auditory Aids for Oral Literature	18
Parent Participation	23
Inventory of Children's Literary Background	39

Setting the Stage

The oral tradition in literature is one of the oldest and most satisfying experiences known to man. The oral format has served as a means in preserving and passing on to posterity man's early thoughts, fears, legends, games and songs in the form of the folktale, folklore or fairy literature.

Of the various theories of the origins of folklore, the polygenesis theory is the most plausible. This theory holds that human beings everywhere in the world and during every phase of history are moved by the same emotions--love and hate, pity and scorn, joy and anguish, greed and unselfishness, cowardness and courage. Another theory asserts that as mobile groups and races moved about the earth they carried with them their legends and stories, and this theory monogenesis holds that this accounts for the striking similarities that are found in the folk literature of still faraway and underdeveloped lands and the now highly industrialized countries.

The thread of simplicity that runs through the folk literature is no doubt the quality that makes children experience so much pleasure from this form of literature. Perhaps the child finds himself in unconscious sympathy with the thoughts and customs of the childhood of civilization. As the child wonders about the forces of nature, origins of life, death and an after life, he is reliving the childhood of man. The child invents stories to explain events he cannot comprehend. The child may say that

God is moving furniture about to explain the thunder overhead. Ancient man believed that the thunder was an indication that the gods were angry or restless.

Common characteristics of folklore repeat themselves century after century. The story of Ulysses is similar to the Russian tale One-Eyed Likha in which the blacksmith puts out the one eye of the witch and escapes with the sheep.

The tale of Jack and the Beanstalk is paralleled in such underdeveloped lands as Polynesia. The secret or forbidden place or names and the peculiar powers attached to the possession of such secret information (power over the individual) is found on several continents. In West Africa a man is always known by his nickname; his real name always being concealed. In Scotland, for many centuries, if a family was stricken with a series of deaths, it was thought that by changing the name the evil would be counteracted. The German folktale, Rumpelstiltskin, involves the "secret name", and the French tale, Blue Beard, the "secret" or forbidden place.

Children play games with exactly the same rituals and the same phrases as children thousands of years ago. The English game bearing the cry "Buck, Buck, how many horns do I hold up?" is the same game with the same formula as described by Petronius Arbiter, Roman poet of the days of Nero.

In the Congo the African mother croons and sings about her baby's fingers. For the thumb she says, "I am the master of the lot." American children hear the mother sing, "Where is Thumbkin?" and taking the great toe wiggles it and says, "This little piggy went to market."

The body of contemporary literature that has captured the imagination of children continues to persevere the beauty and simplicity, forth-rightedness and honesty seen in imaginary and exaggerated things that child can and do adore.

Fortunate is the child whose parents, adult friends, relatives, teachers and librarians introduce to the literature of "man's childhood" and helps him feel his way into the universality of human emotions and fantasy.

The Oral Literature Workshop has as one of its goals to point out to parents the "humanizing" experience that can be found in folk literature and to suggest some ways of using this literature in the lives and development of the child.

The folk tales, traditional and modern, will bring the children together in a moment of oneness with peoples of the world. The plays and games they will undertake will link them with boys and girls of yesterday and today--of Asia, Africa, South America, Australia--in other words, the world. Not least of these experiences will be the opportunity for the child to develop his powers in observation, learn to count through rhymes, expand his imagination and creativity.

Parents of these children will spend the month of July implementing the procedures and techniques explored in the workshop, and in cooperation with the Parent-Liaison, Mrs. A. Reddish, spend a month with literature and in activities in the Early Learning Center where they will "lead" the children.

Students in the Early Childhood Library Specialist classes will observe and participate in these activities, and subsequent workshops will be designed to enlarge upon the work and techniques begun this summer.

Workshop Summary

Using as a theme, "The Child's Literary Heritage," the Oral Literature Workshop of the Early Childhood Library Specialist Program, School of Library Science, North Carolina Central University, Durham, North Carolina, was held July 6-7, 1972.

The first morning session convened in Room 111 with the director, Mrs. Tommie Young, setting the stage for maximal participation by parents. The oral literature workshop would pursue these goals, namely:

1. To involve parents in the literary activities of children who are in the childhood program.
2. To explore uses of folklore with parents and children involved in the childhood program.
3. To illustrate uses of "folk" literature in child development.
4. To identify the parent as an affect-agent in child development.
5. To show how libraries can develop meaningful developmental library programs.
6. To allow each parent to select one day per week to have an oral experience with the children.
7. To give parents demonstrations in using A-V equipment and materials.
8. To allow OE Public Institute participants to spend two days per week in the center to observe the children and participate in the activities.

At this point, Mrs. Mary Jo Howard, Associate Director School and Library Services, Viking Press, New York, was introduced.

Mrs. Howard gave a brief run-down on plans for the Thursday and Friday afternoon sessions.

A lively discussion revealed the various methods of using oral literature in getting the child ready for reading, in refining the social process, and in helping the child to better see the world and the world's people.

The Thursday Evening Session was held in the lecture auditorium of the Chemistry Building. Mrs. Young briefed the audience on the purposes of the session and then introduced Mrs. Annette L. Phinazee, Dean, Library School, who brought greetings from the N. C. C. Library School Faculty and staff.

The consultant, Mrs. Mary Jo Howard, discussed "Folk and Fairy Literature for Children."

Her discussion revealed that storytelling:

Gives an opportunity to share pleasure of the highest type

Introduces child to a world of literature he may have not been exposed to

Stimulates his imagination

Develops group experiences

Increases vocabulary

Presents an opportunity to have fun

In discussing "Types of stories for Varied Age Groups," Mrs. Howard pointed out:

1. Three year olds are self-centered, interested in their parents, have a limited imagination; therefore, stories must be familiar and limited to 5-10 minutes for each story. To continue to hold interest, use finger games. In making a selection for this group, select a story with a limited number of characters and a story that is colorful. Example: Rosies Walk.

2. Four and five year olds are more experienced, know more about the world, and have a longer attention span. They like stories about school and friends. This group can listen to a story told without a book; children become more involved in story participation. Example: The Alphabet Tale.

The story should teach a concept but break story with participation. Examples: Snail, Snail Where Are You?, One Two, Where's My Shoe?

Five year olds may like Briansmith's ABC, It Looked Like Milk.

Concept books are becoming more sophisticated. Song books are concept books. Examples: Frog-Went-A-Courting, I Know An Old Lady, Mommy, Buy Me A China Doll, Wheels of the Bus.

3. Older children may prefer "The Snook Family" in Juba This and Juba That. A book with no text is good for a child with little or no imagination or a "laugh book" is also good. Examples: Frog, Where Are You?, There's A Nightmare in my Closet.

A folk tale has three major incidents, tell the incidents, and let the climax come immediately. Examples: Journey Cake Ho!, John Henry.

Some books are too wordy for storytelling to a group. Example: I Can Read Books.

Other stories that may be used are: Frog and Toad Together, Frog and Toad Go, Hush! Thee Baby, Bread and Jam for Frances.

Mixed Age Groups may like: Madeline, Whistle for Willie, A Snowy Day, spice these stories with Finger Games and Stand Up-Sit Down Games.

Storytelling is an art. Some helpful suggestions given included:

1. Be sure you like the story.

2. Be sure the book is pressed.

3. Know the idea of the plot.

4. Re-read the story, put happenings in sequential order.

5. Learn repeated phrases.

6. Do not ad lib but you do not have to use word for word of the story.

7. Don't stop in the middle of the story; continue the story.

8. Don't use the book as a crutch; don't read the story to children.

9. Learn what is on each page.

10. In handling the book, hold the book at the bottom and turn pages from the top, using the right hand.

In discussing "Criteria in selecting stories," the following points were emphasized:

1. In picture books that tell a story, look for good characterization and a well-constructed plot.

2. Look for a good balance of pictures and text so that the two seem to move along together.

3. Look for pictures that are large enough or clear enough in their outline to be seen by all the children in the group.

4. Look for writing that is clear, exact and appropriate to the story or theme of the book.

5. Look for books that explore the real world which is still such a source of wonder and excitment for young children.

A display of well-selected books captured the participants' attention. After a brief examination period, several participants volunteered to make story presentations on Friday.

The Friday morning session of the Oral Literature Workshop was held in the Early Childhood Learning Center. Summer participants were given an opportunity to examine literature.

Mrs. A. Reddish, Summer Assistant, presented several demonstrations in the use of non-print sources with special emphasis on filmstrips.

The morning session was climaxed by an excellent presentation of Using Nursery Rhymes to provide opportunties for oral language experiences. Mrs. Lorraine Hayes, using Room 111 as an auditorium, presented "The Three Blind Mice," "Baa Baa Black Sheep," and "Humpty Dumpty." A variety of interesting properties, parent and class participation allowed the exciting moments to have their full effect.

The afternoon session was held in the Chemistry Building. The consultant, Mrs. Mary Jo Howard, reviewed the techniques of storytelling and emphasized the importance of the seating arrangement.

Several class participants presented Story Hour. Other class members assumed the role of three, four, and five year olds. Presentations were given by:

Mrs. V. Smith - Whistle for Willie

Mrs. Law - The Turnip

Mrs. E. S. Bowser - The Gingerbread Boy

Mrs. Wilson - Snow White and the Seven Dwarfs

Mrs. L. Hayes - Three Blind Mice

At this point a film, The Pleasure Is Mutual was shown. The film demonstrated techniques in presenting effective story hours and it showed various ways of handling situations that may arise.

The workshop ended with participants being alerted again to using a book to share an experience with a young child.

Recorders

Elizabeth Bowser
Jeanette Beckwith

STORY-READING

STORY-TELLING

TIPS AND TECHNIQUES

READING ALOUD TO CHILDREN

Reading aloud to a child is one of the pleasant experiences parent share with the child. Children enjoy the sound of the human voice--a familiar voice, sometimes an unfamiliar voice. Reading directly from the printed page, and listening to sound devices (tapes, cassettes, records) are also enjoyed by children.

Among the justifications for reading aloud to children:

1. Aids the child in discovering good books. This is especially true for the child who has not yet attained skill in reading.

2. Provides person-to-person contact with the young child.

3. Enriches the child's thinking.

4. Develops literary taste.

Selecting a Story to Read Aloud

Stories for young children should take into consideration:

1. Age of Child

   Preschool through kindergarten children should have stories that are short, to the point, and about familiar things. Stories of animals, children, home, machines, people, and toys are greatly enjoyed. Rhymes and tongue-twisters help the child develop his sense of hearing, and provides opportunity for the child to use the words to increases skill in language development.

2. Interest of the children. Particularly seasonal stories, and stories built around personal interests, trips taken, gifts received, birthdays, and holidays are to be considered. The reader should be relaxed, at ease and read to the child in the manner that is best for the circumstances.

SOME TECHNIQUES FOR THE STORY-READER

There are a number of techniques which the reader must have at her command in order to be a successful oral reader. The following list, while not exhaustive on the subject, may prove valuable for the reader to keep in mind as she prepares to read aloud:

1. Define new words. Anticipate difficult words and define and explain to the children the new words to be read from the text. (1) list the words on a chalkboard in advance of the reading, and then define them; (2) let the words define themselves in context; (3) answer children's questions about particular words after the oral reading; (4) parenthesize as you read, as in "He is digging in the field for yams-that is, sweet potatoes."

2. Give the title and the author of the book. When a new book is first introduced, be sure to give the title of the book and the author's name. If the book immediately captures the fancy of the listeners, some children may wish to find it in the library and other books by the same author, or books containing similar contents. Many children will be already familiar with certain authors, and mention of a familiar name will set the youngsters to comparing the present story with ones read previously. The book jacket may present interesting information about the author and illustrator. These tidbits may be shared with the class, and they do much to make the story more meaningful and enjoyable for the children.

3. Read with feeling. Enjoying the story is the first and foremost virture that the oral interpreter of literature can possess. If the reader believes in what she is doing-if she reads with enthusiasm-the children will sense it.

At the same time she must work on matters of volume, pitch, and articulation. The voice should be used in a natural way, but it should be raised or lowered to differentiate characters as dialogue is read. Most of these things will come naturally if the reader feels that the oral reading is contributing something to the children's development.

4. Hold the book carefully. If the book is held too high, it obscures the reader's face; too low and close it muffles the voice. The book should be grasped in one or both hands, depending upon its size, and held from 12 to 15 inches from the chest, with the top of the book on a line with the chin of the reader.

5. Play down gestures. Extreme hand gestures and quick movements of the body distract children in such a way that they lose the thread of the story. If gestures are used at all, slight facial gestures, small, descriptive movements of the hands, and slight dips and twists of the body will prove to be the most effective ones. The best suggestion is: When in doubt, leave gestures out!

6. Maintain eye contact. Every good reader keeps eye contact with her youngsters while reading aloud to them. This is done for two reasons: (1) it steadies the restless children, and (2) it personalizes the reading. Both are important, but the second more so than the first with respect to the read-aloud period. As the reader reads, she glances up at the end of a sentence to look into the eyes of different children seated in different parts of the room. This "singling out" give each child the feeling that the interpreter is reading the sentence just for him, and it makes the story more meaningful.

Parents should not be intimidated by techniques outlined for the public story-reader.

Some pointers parents may keep in mind include:

1. Choose a good book.

2. Select a "quiet" place for reading.

3. It is alright to take the young child on your lap, or sit on the floor with the child.

4. Reading before bedtime or naptime is soothing.
(Do not choose books with "high" action for this time)

5. "Talk-about" the book after you read it to the child. Get the child to "tell you" about the animals, people, or places in the book.

6. Do not grow weary of re-reading time after time a favorite book of the child.

STORY-TELLING

Story-telling differs from story-reading in that story-telling allows the teller more latitude than does the "reading" of a book. Story-telling is truly an art and several principles should be remembered:

1. The story must be well prepared. The story-teller should know his story well, and have made the necessary adjustments before sharing the experience.

2. The successful story for young children (as well as older ones) should be brief. Three to five minutes for young children; no more than eight for older children.

3. Story-tellers should:
   - Speak clearly
   - Speak loud enough to be heard by the entire group
   - Avoid "er's," "and so's"
   - Stand still
   - Look at your audience
   - Talk naturally
   - Be interested in the story
   - Maintain eye contact

4. Aids to storytelling include:
   1. Pictures
   2. Flannel boards
   3. Cut-outs
   4. Book jackets
   5. Objects

Parents may use standard stories as well as "make-up" stories. All families and communities have personalities, places, and incidents that are "stuff" for story making. Some of the richest folklore and cultural history is to be found in the families and communities of boys and girls. Parents, in the tradition of their forefathers, should perpetuate the history and appreciation of the ethnic group by relating the courage of an old grandmother, the wisdom of a long dead uncle, or the creativity of a family aunt.

Reinforcement

Story telling as well as story reading should allow for follow-up activities:

Follow-up activities can include:

1) Discussion of the story.

2) Playbacks: Each child tells an abbreviated version of the story.

3) Listening-time, a recording of the story.

4) Dramatization of the story: Each child is given the opportunity to "play out" his interpretation of the character(s).

5) Surprise ending: Each child may decide that he would like to see the story turn out differently. How?

6) Color items simular to those in the story.

7) Excursions and field trips to simular scenes found in the story.

8) Game and puzzle play where concepts and/or cognitive skills can be reinforced.

Lists

A very selective list of titles to be used with ages 3-5 and 5-7

CONCEPT AND PARTICIPATION:

Aliki.	Hush Little Baby--an old cumulative song
Feelings.	Moja Means One--an alphabet book in Swahili
Garten.	Alphabet Tail
Langstaff.	Frog Went A'Courtin'
McLeod.	One Snail and Me--a counting book (ages 5-7)
Matthiesen.	ABC
Matthiesen	Things to See (both exceptionally good for ages 3-5)
Mills.	I Know an Old Lady--a cumulative participatory song (great fun for ages 4-7)
Shaw.	It Looked Like Split Milk
Spier.	Fox Went Out On A Chilly Night
Tashjian.	Juba this and Juba that--very good for finger games, songs and other participatory activities for ages 5-7
Ungerer.	One, Two Where's my Shoe?--textless fun
Ungerer.	Snail, Where are You? textless fun
Winn.	Fireside Book of Children's Songs
Winn.	What Shall We Do and Allee Galloo--songs, games, etc., all ages

MOTHER GOOSE:

The list of mother goose books is endless. Two are:
Mother Goose and Nursery Rhymes, ill. by P. Reed
One I Love, Two I Love, ill. by N. Hogrogian

STORIES:

Anderson:	Two-Hundred Rabbits--ages 5-7
Asborjensen:	Three Billy Goats Gruff, ill. by M. Brown--ages 5 and up
Bishop.	Five Chinese Brothers
Domanska.	The Turnip
DuBois.	Three Little Pigs
Est.	Elephant in a Well
Flack.	The Story about Ping
Godden.	The Old Woman Who Lived in a Vinegar Bottle--ages 6 up
Graham.	Every Man Heart Lay Down. Told in the Dialect of the African tribesman for older children, ages 7 up
Grimm:	Breman Town Musicians--ages 6 up

Haley.	A Story a Story--ages 6 up
Harper.	The Gunniwolf--ages 6 up
Hogrogian.	One Fine Day--ages 6 and up
Hutchins.	Rosie's Walk
Keats.	John Henry, An American Legend--ages 6 up
Keats.	The Snowy Day--ages 3-6
Keats.	Whistle for Willie--ages 3-6
Kraus.	Whose Mouse Are You?--ages 3-5
LaFontaine.	The Miller, His Son and their Donkey. Either of those versions ill. by Wildsmith, Galdone are good for ages 5 up
Leaf.	Ferdinand
Lexau.	Crocodile and Hen
Lobel.	Frog and Toad are Friends. Not recommended for large group, but very good for lap reading and reading alone.
Merrill.	The Elephant who Liked to Smash Small Cars
Meyer.	A Boy, A Dog, A Frog--textless
Minarik.	A Kiss for Little Bear. Or any in this series are good for lap reading.
Mosel.	Tikki Tikki Tembo--ages 6 up
Ness.	Mr. Miacca--ages 5 up

Old Woman and Her Pig, ill. by P. Galdone. A fun cumulative story for ages 4 up

Red Riding Hood, ill. by E. Gorey and told in his rhyme.

Slobodkina.	Caps for Sale. A facorite for all ages.
Werth.	Lazy Jack--ages 6 up
Zemach.	Mommy, buy me a China Doll. A cumulative tale--ages 5 up
Zemach.	Too much noise

NATIONAL ORIGINS OF SELECTED FOLK LITERATURE

German Folk Tales

The Wolf and the Seven Little Kids
The Elves and the Shoemaker
Hansel and Gretel
Snow-White and the Seven Dwarfs
Rumpelstiltskin
One-Eye, Two-Eyes, and Three-Eyes
The Goose Girl

Scandinavian Folk Tales

The Three Billy Goats Gruff
The Pancake
The Lad Who Went to the North Wind
The Husband Who Was to Mind the House
East o' the Sun and West o' the Moon
The Most Obedient Wife

French Folk Tales

The Sleeping Beauty in the Wood
Cinderella or the Little Glass Slipper
Beauty and the Beast
The White Cat

Irish Folk Tales

King O'Toole and His Goose

Czechoslovakian Folk Tales

Clever Manka

Russian Folk Tales

The Fire-Bird
The Horse of Power
The Princess Vasilissa

East Indian Folk Tales

The Hare That Ran Away

English Folk Tales

The Old Woman and Her Pig
The Story of the Three Bears
The Story of the Three Little Pigs
Mr. Vinegar
Whittington and His Cat

A Tale From the "Arabian Nights"

Aladdin and the Wonderful Lamp

A Chinese Folk Tale

The Fox's Daughter

Variants of European Folk Tales in the United States

The Ginerbread Boy
The Gift of Saint Nicholas
Jack and Robbers

North American Indian Folk Tales

Little Burnt-Face
The Two Faces

Tall Tales

Pecos Bill and His Bouncing Bride
John Henry
Johnny Appleseed

Visual and Auditory

Aids

for

Oral Literature

Aesop's Fables

The Hare with Many Friends
The Ant and the Grasshopper
The Lion and the Mouse
The Dog in the Manger
The Town Mouse and the Country Mouse
Belling the Cat
The Fox and the Grapes
The Crow and the Pitcher
The Wolf in Sheep's Clothing
The Hare and the Tortoise

Fables of La Fontaine

The Cricket and the Ant

Modern Fanciful Tales

Ask Mr. Bear
Nothing at All
Mike Mulligan and His Steam Shovel
How She Made the Baby Elephant Happy
Pippi Play Tag with Some Policemen
The Real Princess
The Plain Princess
The Ugly Duckling
The 500 Hats of Bartholomew Cubbins
"That Is Why He Was Always Called Pooh"
The Magic Bed-Knob
The Elephant's Child
Mrs. Wallaby Jones
The Steadfast Tin Soldier
The Wild Swans
Pinocchio
The Emperor's New Clothes
The Open Road
Mrs. Peterkin Wishes to Go to Drive
The King of the Golden River, or the Black Brothers
Airy-Go-Round

VISUAL AND AUDITORY AIDS FOR ORAL LITERATURE

Enclycopedia Britannica. Fairy Tale Magic
10 Color sd. fs 10 rec

Includes:

Ali Baba and the Forty Thieves
The Elves and the Shoemaker
Hansel and Gretel
Jack and the Beanstalk
Rumplestiltskin
Sleeping Beauty and the Prince
Snow White and Rose Red
The Thief of Baghdad
The Three Bears
The Toy Soldier

Our Children's Hertiage Mother Goose Rhymes
Cassette-Filmstrips

Includes:

Mother Goose Rhymes III
Sing a Song of Sixpence
The Farmer in the Dell
The Duck and the Kangaroo
The Bear Went Over the Mountain
Hansel and Gretel

Spoken Arts Cassette Library. Vol. II

Includes:

Poetry

Nursery Rhymes Volume III
A Child's Garden of Verses
by Robert Louis Stevenson, Volume III
Poems and Songs For Younger Children (Part I)
Poems and Songs For Younger Children (Part 2)
A Child's Introduction to American Folk Songs
(Part 1) Sung by Ed McCurdy

Fables and Stories

Brer Rabbit and His Tricks
by Ennis Rees
Aladdin and His Wonderful Lamp
The Wind in the Willows
by Kenneth Grahame (Part 2)
Piccoli by Philippe Halsman (Part 1)
Piccoli by Philippe Halsman (part 2)
The Fables of Aesop
The Adventures of Tom Sawyer by Mark Twain
The Elephant's Child from Just So Stories
The White Seal from The Jungle Books
by Rudyard Kipling
Pancho's Puppets

Tales From Distant Lands

Africa

Tales from Africa by Harold Corlander
Ekun and Opolo Go Looking for Wives
Anansi and the Elephant Go Hunting
Why Wisdom Is Found Everywhere

England

Goldilocks and The Three Bears
Hereafterthis
Dick Whittington and His Cat

Ireland

The Black Horse
Andrew Coffey

Italy

The King Who Wanted a Beautiful Wife
The Two Brothers
The Cunning Shoemaker
Catherine and Her Destiny

Japan

The Tongue-Cut Sparrow
The Old Man Who Made the Trees Blossom

Mexico

How Tepozton Hung the Bells
The Magic Grocery Store
The Poor Widow Bullfighter

Russia

Vasilisa The Beautiful

Bowmar Records

The Best in Children's Literature
Series 2. 1 LP 2s

Includes:

Side One

The Fables of Aesop
1. The Fox and the Grapes
2. The Dog and the Shadow
3. The Shepard Boy
4. The Man, the Boy and the Donkey
5. The Crow and the Pitcher
6. The Lion and the Mouse
7. The Fox and the Crow
8. The Hare and the Tortoise

The Fables of La Fontaine
9. The Lion and the Rat
10. The North Wind and the Sun

Side Two

1. The Four Musicians
2. The Cat's Tail
3. The Farm Cat and the Mice

Weston Woods. Sound-film strips, Series
Cassette tapes

Includes:

1. Hush Little Baby
2. Casey Jones
3. Billy Boy
4. Mommy, Buy Me A China Doll

Parent Participation

The Child's Literary Heritage: Folk and Fairy Literature; Mother Goose and Nursery Rhymes Workshop set out to do several things involving the parents, teachers and children in a never ending cycle filled with warmth, certainty, effectiveness and learning through play activities by providing the appropriate game, story, song or play object for a given concept for a day, yet leaving plenty of room for variation and motivation.

Since development of intelligence depends upon the incorporation of the culture (what has gone before) and comes from inside the child, the children set their own individual paces by their alertness and awareness in becoming involved in the environment around them as they perceive it to be.

The mother's beginning task is oriented toward the overall structure of development-information and analysis and helps develop the children's education in motor, sensory, language and mathematical skills by using some basic simple goals unveiled through literature.

Although these goals may not be listed in order of importance, these are nevertheless the things we hope to accomplish in some or all of the sessions in which we are involved.

Goals:

1. Develop imagination of child
2. Improve his listening skills
3. Develop an appreciation for good stories

4. Develop his chromatic senses
5. Develop manipulation skills
6. Help social development among peers
7. Role playing - let the child act out inner feelings as related to his environment
8. Learn to appreciate good literature
9. Learn number concepts
10. Identify correct names for objects
11. Build vocabulary
12. Respect for others
13. Help child relate to everyday experiences
14. Develop a sense of inquiry and exploration
15. Help master prerequisite skills
16. Help child to make his own decisions in problem solving
17. Develop differential visual preception
18. Promote education of tactile and thermic senses
19. Encourage stereognostic senses

SYNOPSIS OF LITERARY ACTIVITIES

July 13th, and 20th

1972

by —Julia Williams Davis

Early Childhood Learning Center

School of Library Science

North Carolina Central University

Date: July 13, 1972

Arrival

Free Play

Story time: Brewman Town Musicians

Children were seated on floor in semi-circle to develop social contact with one another and feel warmth and a sense of belonging to a group of peers.

The story was read to the children then the children were asked to identify the animals in the story from rubber push-outs. The children were asked to identify the animals and make the noise that the animals had made in the story. The children were able to identify all the animals and their characteristic sounds.

The rubber cut-outs were then used for an art activity where the animal forms were placed on construction paper and traced. The children then colored the animal shapes they had drawn.

In order to reinforce the musical aspect of the story we made musical instruments from everyday household items and compared them with store bought instruments in the center. Some of the musical instruments we made were symbols from pot lids, two knives for rythm sticks, glasses with different water levels for water pipes, beating a spoon on the metal cube divider of an ice tray for a xylophone, wax paper over the end of a cardboard tube served as a horn, the running of a knife down the side of a grater served as bells and beating a hanger with a stick for a triangle.

With the musical sounds from the above instruments all the the children were able to beat out the rhythm to several nursery rhymes.

Date: Thursday, July 20, 1972

Arrival

Free Play

The story was to have been The Three Bears but we ended up using A Day at the Zoo.

This is a counting book with no words, only numbers, but as we turned the pages and counted the numbers the child related some interesting comments about the animals on each page. The numbers went from one to ten, but only 1, 2, and 3 were used for the day's activity.

Next, the three bears were used to count showing the numerical-number concept, the color difference and recognize each color (red, blue, brown). Also the children were able to distinguish the differences in sizes of the three bears.

The children were asked to find and identify any animals in the toy-brary that they were able to relate to from the story. All zoo animals were identified.

For a fun activity the children made masks from paper plates, red and brown construction paper, glue, staples and rubber bands that looked like Teddy Bears.

The children were then able to wear their masks while they sang and acted out the song "Teddy Bear, Teddy Bear, Turn Around."

The third activity was to have been "The Black Alphabet."

A short book: A B C Lessons From Our Land was to have been read.

Twenty-six (26) flash cards with the alphabet were to have been placed in a circle on the floor and let the children identify as many letters as they could. They were to keep these letters and color them and rewrite them with water paint.

The alphabet song from the Pan-African Center was to be played and then sang by the children in "Go Limp."

Copies of the alphabet were to be given to the children for future practice.

Date: Friday, July 14, 1972

Arrival - 9:00 a.m.

Free Play

Set happy mood: Let me see your smiling faces.

Let me see your wide-awakened eyes.

Greeting - Song: "Good Morning to You"

Story time Activity: "Little Miss Muffet"

A. Introduction of Mother Goose in the Box

1. Have children guess what is under the scarf, telling them that there is a surprise for them under the scarf, thereby stimulating their curiosity, imagination and interest.

2. Removing scarf give each child a turn to wind Mother Goose until she pops up.

3. Mother Goose then asks story teller to share her nursery rhyme, "Little Miss Muffet," with the boys and girls.

B. Introduce spider showing big representation of spider on poster.

C. Read "Little Miss Muffet," showing picture in book

D. Recite again, this time having children repeat each line

E. Recite together and again this time clapping hands to rhythm

F. Follow up with dramatization giving each child a chance to dramatize.

1. In our situation Twana and Mikell acted out the rhyme initially, Twana being "Little Miss Muffet and Mikell being the Spider followed by LaFayette being 'Little Miss Muffet' and Derrick being the Spider. This bit of role playing was lots of fun for the youngsters.

Goals for "Little Miss Muffet"

A. To make introduction of the Mother Goose nursery rhymes

B. To facilitate an understanding of the words in the rhyme, particular emphasis was placed on the Spider. Picture was shown and the insect discussed, thereby helping to build vocabulary.

C. To understand and relate sequencial events when dramatizing

D. Children were able to participate in the oral experience by reciting "Little Miss Muffet."

E. To help with language development
   1. Children emulate their model's language
   2. Helps them to articulate
   3. Pronunciation and diction is imitated.

F. Lays foundation for good literature (and poetry)

G. Recognize rhythm in Mother Goose Rhymes (in this case "Little Miss Muffet") by clapping out rhythm

Finger Play: "The Ensy Wensy Spider"

A. Goals

   1. Reinforcement (What does the spider do?)

   2. Correlation (the spider in both activities)

   3. Dramatization

   4. Develop motor skills

Art Activity: Each child drew with crayon his idea of a spider.

A. Goal

   1. Help to develop psychomotor skills

Snack: Chocolate Pudding, Lorna Dorne Cookies, Milk

A. Questions asked for stimulation of thought

   1. What kind of pudding do you have?

   2. What color is your pudding?

   3. What color is your milk?

   4. Is it hot or cold (milk)?

   5. Whose glass is full?

   6. Whose glass is empty?

   7. LaFayette had a peach because of an allergy to chocolate. What kind of fruit do you have, LaFayette?

SYNOPSIS OF LITERARY ACTIVITIES

for July 10th, 14th, 17th, and 24th,

1972

by —Evelyn Kennedy Toole

Early Childhood Learning Center

School of Library Science

North Carolina Central University

Date: Monday, July 10, 1972

Arrival - 10:20 a.m.

Free Play

Story time Activity: Little Red Caboose

A. Introduce cars of train — on poster boards, then on child-sized wooden train (Big Black Engine, Oil Car, Coal Car, Flat Car, Red Caboose).

   1. Wooden cars are the color of unfinished wood (shellacked).

B. Read story to group of children (seated in semi-circle).

C. Personification of individual cars on train (Four cars were used for this activity as there were four children present).

   1. Represented were the Big Black Engine — LaFayette Davis, Coal Car — Twana Evans, Oil Car — Derrick Watson, Little Red Caboose — Mikell Toole.

   2. The children went around in a circle as a train.

   3. Train sounds were then acted out, as Choo-Choo, Clickety--Clack, Toot-Toot, Clang-Clang.

D. The next activity was finger play. "Where Is Thumbkin?" was used for this activity.

Snack Time

Free Play

Dismissal

Goals for Little Red Caboose:

A. Teach child parts of whole (whole part perception), i.e. distinguish name of each car on train, as "The Big Black Engine," "Coal Car," "Box Car," "Flat Car," "Little Red Caboose."

   1. He's acquiring perceptual development — differentiating cars and attaching language labels to each car.

B. Concept of color is reinforced.

C. Number concept comes into play. How many cars on this train? (In our situation there were four cars personified).

D. Relating story:

Summary—The little red caboose didn't feel important because it always came last. However, the little red caboose was able to save the train by putting on brakes and preventing the train from sliding down the mountain.

Lesson—Everything and everybody is important. There is a job that everybody or everything can do and do well. Everything has a purpose.

E. Correlating likeness of cars on train as portrayed by illustrations (in picture book) and drawn poster pictures of each car on train and further relating this to the toy wooden train cars in the center.

F. Children were able to each personify a car of the train, giving them a chance for further group experience and providing an atmosphere for socialization through dramatization.

G. Train sounds were taught or reinforced as children followed behind one another as a train. (Each child had a picture drawn on tagboard of the car he was dramatizing suspended from his neck via cord and was able to tell which car each of his peers represented). The following train sounds were made by the children: "Choo-Choo," "Clickety-Clack", "Toot-Toot," "Clang-Clang."

H. This activity stimulated their imaginations.

I. It further reinforced the environmental experiences.

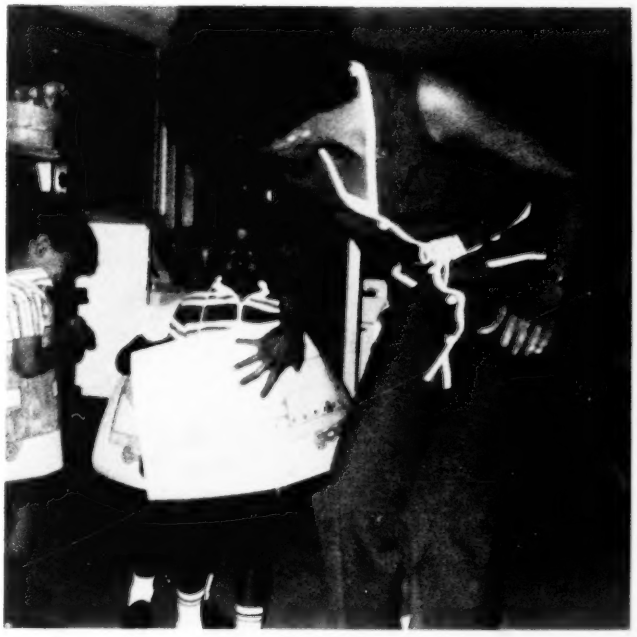
J. It also expanded the children's knowledge.

K. This was a good group experience.

L. Vocabulary was increased.

M. It was a source of fun. "Play is a child's work."

Note: The children immediately recognized "The Little Red Caboose" when they went on their field trip to the Durham Children's Museum. This was a good, tangible, follow-up. Here they were able to walk through the caboose, explore, climb and discover the relation of this real caboose in his environment to the one in their storytelling session. Here the perceptual development is really sparked (tactile and visual senses also motor skills are exercised).



Goals for Finger Play: "Where Is Thumbkin?"

A. Break in program

B. Learn integral parts of whole (whole part perception)

1. Each finger has name: Thumbkin, Pointer, Tall Man,

Ring Man, and Pinky = Everybody

C. Use right hand — learn right from left. One hand was enough for the three-year-olds to concentrate on initially.

D. How many? Concept of numbers — Five fingers

Snack: Orange Kool Aid and Toy Cookies

A. Questions for Stimulation of Thinking Process

1. What color is Kool Aid?

2. Is the Kool Aid sweet or sour? (Taste)

3. Is the Kool Aid hot or cold?

4. What does your cookie represent?

a. Each cookie represented a toy object, as doll, drum, alphabet blocks, boat, car, et cetera. (This served to strengthen use of language labels, vocabulary, language development).

Date: Monday, July 17, 1972

Arrival - 9:00 a.m.

Free Play

Story time Activity: The Three Billy Goats Gruff

A Norwegian folk tale with woodcuts by
Susan Blair

A. Story was related with use of flannel board cutouts

B. This activity was followed up by use of the record of the story to which the children listened.

C. The story was then dramatized using goat heads for the three billy goats and head for the Troll. Chairs were used for the bridge.

Goals

A. Develop imagination. Story has good characterization, good constructed plot, building to climax and ending shortly thereafter.

B. Sequencial order (understanding of)

C. Understanding of number concept

D. Help develop differential visual perception (big, bigger, biggest)

E. Discrimination of sounds or auditory discrimination; small voice and small footsteps associated with small Billy Goat Gruff; larger voice and louder footsteps associated with bigger Billy Goat Gruff and largest voice and loudest footsteps associated with biggest Billy Goat Gruff.

F. Exposure to another culture (Norway) - goats crossing bridge going to green hillside to get fat

G. Learning about what the goat eats (grazes on grass). How does he react to enemy? Butts with horns.

Interesting Note: During the field trip to the Durham Children's Museum on Friday, July 21, 1972, the children immediately recognized the goat and referred to him as "The Big Billy Goat Gruff." One of the children said, "I'm going to knock your eyeballs out." This was a marvelous association. These children were introduced to the goat through folklore and could immediately identify the goat in the barnyard environment at the museum.

Snack: Peanut-Butter and Jelly Sandwiches, Potato Chips and Tropical Fruit Punch

A. Question to Spark Learning Process

1. How many part is your sandwich divided into? Answer = 4 — Number Concept

2. What color is your punch? Answer: Red — Color Concept

3. How many children are sitting at the table? Answer: 5 — Number Concept

4. How many boys? Answer: 3 — Number concept and categorization

5. How many girls? Answer: 2 — Number concept and categorization

6. How do your potatochips taste? Answer: Salty — Taste concept

Date: Monday, July 24, 1972

Arrival - 9:00 a.m.

Free Play

Activity: Ask children if they know the letters of the alphabet. All answered "yes". Well — Big Bird didn't. He thought ABCDEFGHIJKLMNOPQRSTUVWXYZ was a word.

A. Play the record, pointing to each letter as Big Bird calls it in order that the children can follow same.

B. Children march to the record, each using a different instrument.

Story time Activity: Bruno Munari's A B C

Story was read. Book employed use of objects showing initial sounds.

Follow-up activity: Children sang traditional ABC Song.

Art Activity: With home-made play dough each child filled in the outline of the initial letter of his or her name, as:

L for LaFayette

D for Derrick

T for Twana

M for Mikell

P for Pam

Goals:

A. To introduce alphabet and initial sounds

B. Considering that the child learns best through playing with and manipulating things he was able to work on manual dexterity with the play dough, also muscular coordination, and the stereognostic sense (putting play dough "inside of" the black line).

C. Associating alphabet with language name of each given alphabet

D. How many alphabets are there (Number concept = 26 - This concept is too advanced for the three-year-old since he can not yet count to or visualize 26).

Snack: Grape Kool Aid, Bannana Wafers, Fritos (individual snack bags)

A. Stimulating Questions

1. What color is your Kool Aid? Answer: Purple

2. How many cookies does each person have? Answer: 6 (they were miniature wafers — Number Concept

3. How many bags of Fritos are on the table? Answer: 5 — Number Concept

SYNOPSIS OF LITERARY ACTIVITIES

for July 12th, 19th and 26th

1972

by ---Mattie J. Watson

Early Childhood Learning Center

School of Library Science

North Carolina Central University

We all live in two worlds. One is a workday world, and the other is a fairy world. The fairy world makes the long tasks of the day seem easy. This fairy world, or land of fancy, is an enchanted land and helps to keep grown up people young so that they "may walk with children, sharing their delights." And so it is with me and my son Derrick here in the Center.

July 10, 1972 we were very happy to be back in the Center. Derrick explored the whole center looking for books that I had previously read to him asking questions about different games.

Wednesday, July 12, was my day of the week for activity for the children. I attempted to tell the story of The Three Bears. We sang action songs, as "Teddy Bear, Teddy Bear," teaching the children different moves in which to turn their bodies. Then we sang "Go In And Out The Window." This teaches the children the difference between in and out.

Then we used circles to make teddy bears; large circles for head and body, small circles for the ears and feet. This teaches the child different shapes and sizes.

July 19, I told them the story of The Gingerbread Man. I also drew a gingerbread boy, cutting the legs and arms off and letting the children place them back together. This was an activity to help the children to think and use their hands and eyes. They were in different colors.

July 26, was my last day of activity. We sang counting songs and played action games:

1. "John Brown Had A Little Indian," "This Old Man," were counting games.

2. "If You're Happy and You Know It Clap Your Hands," "Here We Go Loopy-Loop," and "Six Little Ducks." All these songs were using distinct body movements.

SHAPES

APES

Inventory of Children's Literary Background

Part I: Mother Goose Rhymes

1. What did Little Bo-Peep do?
   a. She fell down.
   b. She went to sleep.
   c. She lost her sleep.

2. The old woman who lived in a shoe had so many children she
   a. spanked them all soundly.
   b. started a school.
   c. sent some to her sister.

3. The verse "Pussy-cat, Pussy-cat,/Where have you been?" tells about a cat that
   a. bought a fat pig.
   b. visited the queen.
   c. teased the man in the moon.

4. Little Miss Muffet was badly frightened by
   a. a toad.
   b. a snake.
   c. a spider.

5. In the verse "Hey, diddle, diddle!" the cow jumped over
   a. her calf.
   b. a brook.
   c. the moon.

6. What did Little Boy Blue do?
   a. He lost his blue sweater.
   b. He fell fast asleep under the haystack.
   c. He blew his horn.

Part II: Poetry

7. In the poem "Hiding"
   a. a little boy was hiding from his parents.
   b. a mouse was hiding in bed.
   c. a dog was hiding in the woods.

8. The poem that begins "How do you like to go up in a swing" was written by
   a. Eugene Field.
   b. Robert Louis Stevenson.
   c. Dorothy Aldis.

9. The poem "The Duel" is about
   a. a gingham dog and a calico cat.
   b. two black stallions.
   c. a corporal and a private.

10. What did Mary's little lamb do?
    a. He followed her to school.
    b. He cried for his supper.
    c. He ran away and got lost.

11. The Owl and the Pussy-Cat went to sea
    a. in a natty nutshell.
    b. in a spotless space ship.
    c. in a beautiful pea-green boat.

12. Who was the visitor in the poem beginning "Some one came knocking/At my wee, small door"?
    a. a small elf-man.
    b. a fairy.
    c. you never find out.

13. In the poem "The King's Breakfast" the king had trouble getting
    a. butter for his bread.
    b. marmalade for his muffins.
    c. coffee that suited him.

14. The Elf took the Dormouse's
    a. bright red cap.
    b. toadstool.
    c. buttered biscuits.

Part III: Folk Tales, Fairy Tales, and Fables

15. What did Jack find at the top of the beanstalk?
    a. A large bean.
    b. A castle and a giant.
    c. A fairy palace.

16. The wolf could not blow down the little pig's house made of
    a. straw.
    b. bricks.
    c. mud.

17. When the three bears came back from their walk in the woods, they found Goldilocks
    a. sitting in Papa Bear's chair.
    b. eating porridge.
    c. sleeping in Baby Bear's bed.

18. When the youngest Billy Goat Gruff trip-trapped across the bridge, he was stopped by
    a. the police patrol.
    b. the farmer's son.
    c. an ugly old troll.

19. On her way to visit Grandmother, Little Red Riding Hood met
    a. a bear.
    b. a lion.
    c. a wolf.

20. Who awakened Sleeping Beauty from her hundred-years' sleep?
    a. A barking dog.
    b. A crowing rooster.
    c. A handsome young prince.

21. The Tortoise won his race with the Hare because
    a. the Hare took the wrong road.
    b. the Hare took time for a nap.
    c. the Tortoise got help from his friend the horse.

22. What was in the house that Jack built?
    a. Bags of malt.
    b. Three blind mice.
    c. A crooked dog.

23. The dog, the cat, the donkey, and the rooster
    a. traveled to the city to become musicians.
    b. acted in the town circus.
    c. frightened a band of robbers.

24. What did Rumpelstiltskin demand in payment for spinning straw into gold?
    a. The Queen's first-born child.
    b. Half of all he spun.
    c. The golden cat.

29. How did Puss-in-Boots trick the king into thinking that his master was very rich?
    a. He obtained the ogre's castle for his master.
    b. He drove his master in a carriage to see the king.
    c. He robbed all the merchants who stopped at the inn.

30. Who saved Thumbelina from having to marry a mole?
    a. A little brown mouse.
    b. A swallow she had befriended.
    c. Her kindly old mother.

31. What did the elves do for the shoemaker and his wife?
    a. Played pranks on them so they could not make shoes.
    b. Made shoes while the shoemaker and his wife slept.

32. The ugly duckling grew up to be a beautiful
    a. peacock.
    b. pheasant.
    c. swan.

25. In the story "Stone Soup" the soldiers tricked the villagers into giving them
    a. shelter for the night.
    b. powder for their weapons.
    c. meat and vegetables.

26. How did the Prince get into the tower to see Rapunzel?
    a. By using a rope.
    b. By climbing up her long hair.
    c. By rubbing a magic stone.

27. At midnight Cinderella's coach changed back into
    a. the red balloon.
    b. a glass slipper.
    c. a yellow pump

28. Who finally caught the gingerbread boy and ate him up?
    a. The fox.
    b. The cat.
    c. The wolf.

33. When the Fox was not able to get the grapes he wanted, he
    a. called on the crow to get them for him.
    b. tricked the squirrel into throwing them down.
    c. decided they were sour and he did not want them.

34. When the boy cried "Wolf!" for the third time, the townspeople
    a. paid no attention, because he had fooled them before.
    b. went to his help and killed the wolf.
    c. sent his older brother to help him guard the sheep.